

**Department of State**

**Bureau of Educational and Cultural Affairs (ECA) Notice of Funding Opportunity**

**(NOFO):** FY 2017 Creative Arts Exchange

**Announcement Type:** New Cooperative Agreement

**Funding Opportunity Number:** ECA-ECAPEC-17-018

**Catalog of Federal Domestic Assistance Number:** 19.415

**Key Date/Application Deadline:** April 10, 2017

**Executive Summary:** Creative Arts Exchange (CAE) initiatives are arts-based people-to-people exchanges that support and further U.S. Department of State foreign policy objectives. Applicants may submit only one proposal under this competition. If multiple proposals are received from the same applicant, all submissions will be declared ineligible and receive no further consideration in the review process.

In FY 2017, CAE will focus on the following themes:

**Theme One: Dance (DanceMotion USA)**

**Theme Two: Film (American Film Showcase)**

**Theme Three: Music (American Music Abroad)**

**Theme Four: Music (OneBeat)**

**Pending the availability of FY 2017 funds, ECA anticipates issuing four Cooperative Agreements under this NOFO for a total of \$5,430,000. Please see Section B. Federal Award Information for additional guidance.**

**A. Program Purpose:**

Overall grant making authority for this program is contained in the Mutual Educational and Cultural Exchange Act of 1961, Public Law 87-256, as amended, also known as the Fulbright-Hays Act. The purpose of the Act is "to enable the Government of the United States to increase mutual understanding between the people of the United States and the people of other countries...; to strengthen the ties which unite us with other nations by demonstrating the educational and cultural interests, developments, and achievements of the people of the United States and other nations...and thus to assist in the development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world." The funding authority for the program above is provided through legislation.

**Purpose:** Cultural diplomacy, an essential facet of America's foreign policy, enhances cross-cultural understanding and opens new avenues of dialogue and collaboration between individuals and nations. In support of U.S. Department of State foreign policy objectives, Creative Arts Exchange initiatives are arts-based, international people-to-people exchange programs. They create partnerships through artistic collaboration and professional development that enrich both the international participants and the Americans with whom they meet. Programs are implemented in close coordination with U.S. embassies and consulates abroad. Eligible themes and/or artistic genres for CAE

initiatives are determined based on ECA strategic priorities. The goals of the Creative Arts Exchange are to:

- Promote mutual understanding between the people of the United States and the people of other countries;
- Support U.S. foreign policy objectives;
- Provide unique opportunities for artistic collaboration, engagement and/or performance between American artists and international participants;
- Convey the diversity and high artistic merit of the arts in America, as well as increase awareness and understanding of American art, culture, values and society for international participants and audiences;
- Foster opportunities for educational outreach and community engagement with diverse and underserved communities, especially youth (ages 12-25), women, and persons with disabilities;
- Engage participants in instructive and informative experiences in a particular art form; and
- Create opportunities for sustaining relationships and collaboration between U.S. and international artists and institutions that endure beyond program duration.

#### **A.1 Program Description:**

ECA invites proposal submissions from public and private U.S. non-profit arts and educational organizations meeting the provisions described in Internal Revenue Code section 26 USC 501(c)(3) to administer CAE programming. Applicants should demonstrate established reputations in a field or discipline related to the specific program themes. Pending the availability of funds, ECA will accept project proposals under the following themes:

##### **Theme 1: Dance (DanceMotion USA)**

The Bureau intends to award one Cooperative Agreement for approximately **\$900,000, pending the availability of FY 2017 funds**, to fund the FY2017 cycle of DanceMotion USA that links U.S. communities with communities abroad through innovative, dance-facilitated exchange projects that engage youth and build resilient communities while addressing topics of shared interest. The FY2017 program will coordinate six to eight dance and/or choreography exchange projects that will provide U.S. and foreign dance companies and/or educational institutions the resources to develop new models for sustainable international collaborations involving local communities.

##### **Theme 2: Film (American Film Showcase)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,750,000, pending the availability of FY 2017 funds**, to fund the FY2017 American Film Showcase program that showcases American cinematic media arts such as documentary, animated and feature films, television programs, gaming and digital content and will organize a touring program overseas

featuring a collection of approximately 50-60 award-winning feature length and short documentaries, 5-10 independent narrative films, and 5-10 television and web-based episodic programs relating to strategic priority themes. Overall, the program will send overseas approximately 70-90 envoys (to include, but not limited to experts such as writers, producers, directors, editors, cinematographers, entertainment lawyers) to screen and discuss the films and to conduct public workshops, lecture-demonstrations, master classes, and public outreach activities on filmmaking, writing, animation, digital technology, and emergent media. The film and related educational programs will demonstrate and further the Department's message of international understanding, cultural exchange and mutual respect. AFS programs are designed to showcase American expertise in cinematic and media arts field and promote awareness, dialogue and engagement around relevant foreign policy priorities. The program will also invite emerging filmmakers and producers to the U.S. for intensive workshops and industry engagement.

### **Theme 3: Music (American Music Abroad)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,340,000, pending the availability of FY 2017 funds**, to fund the FY2017 season of American Music Abroad (AMA). AMA showcases the excellence and diversity of America and American music to audiences with little or no exposure to American cultural performances in a way that supports the foreign policy objectives of U.S. embassies. The program will tour approximately 10-15 American musical ensembles of three to five musicians (approximately 45-60 participants) specializing in a wide variety of traditional U.S. musical forms, selected through open, U.S.-wide auditions, to approximately one-three countries each. Countries will be those of importance to the Department of State's public diplomacy mission to build mutual understanding in the following world regions: the Middle East/ North Africa (NEA), East Asia and the Pacific (EAP), Africa (AF), South and Central Asia (SCA), Europe and Eurasia (EUR), and/or Western Hemisphere (WHA). The AMA program is designed to reach a range of foreign audiences, including but not limited to fellow musicians, underserved populations and youth, through concerts, collaborations, workshops, master classes, and jam sessions, and encourage sustained relationships and collaboration through post-tour follow-on activities. During the two-three week tours, AMA ensembles will work with international musicians to create a collaborative project in each country, which will demonstrate and further the Department's message of international understanding, cultural exchange, and mutual respect.

### **Theme 4: Music (OneBeat)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,440,000, pending the availability of FY 2017 funds**, to fund the FY2017 cycle of OneBeat to support two U.S.-based month-long programs consisting of a residency and tour. During the residencies, participants will form small

collaborative ensembles that improvise across genres, compose original work, record, and prepare for performances and educational/professional workshops that support themes such as, but not limited to entrepreneurship, creative economies, youth and women's empowerment. The groups will then tour to diverse cities within the United States to perform and partner with community-based organizations to conduct creative workshops with local youth. Selected cities should represent a diversity of size and geography. In addition to the U.S.-based exchange, the FY2017 program will develop approximately two overseas programs that complement the U.S. OneBeat model in countr(ies) determined by ECA. The overseas program will support ECA's efforts to engage program alumni to promote creative economies and civil society by encouraging creative leaders to connect and develop innovative ideas to foster peaceful and integrated societies. The number of participants funded by the FY2017 award will be approximately 60 international participants and 20 American participants.

## **A.2 Overview: Theme 1: Dance (DanceMotion USA):**

Under this Cooperative Agreement, the recipient, in close coordination with ECA and U.S. embassies, will design and implement the FY 2017 season of DanceMotion USA. DanceMotion USA will consist of 6-8 dance/choreography exchange projects lasting approximately 4 weeks that will pair U.S. overseas dance schools, companies or non-profit organizations with their counterparts in 6-8 overseas countries in priority countries and regions as determined by ECA. Each exchange project will include collaborative public workshops, masterclasses and/or lecture demonstrations and will culminate in a final community engagement project that will further U.S. policy objectives such as reconciliation, women's empowerment, outreach to at-risk youth and underserved communities and/or inclusion and identity to extend the impact of each exchange. Participating countries will be determined by ECA in consultation with the State Department's Regional Bureaus and based on U.S. government foreign policy priorities. The FY2017 program will showcase the role of dance and performing arts institutions and organizations as vibrant, community-oriented, and innovative leaders in the field of international cultural diplomacy and creative economies.

**A.2.a Program Design:** In a cooperative agreement, ECA's Cultural Programs Division (ECA/PE/C/CU) is substantially involved in program activities above and beyond routine monitoring. These activities and the roles and responsibilities of the Department and your organization are outlined in the attached DanceMotion USA Project Objectives, Goals, and Implementation (POGI) document.

ECA's DanceMotion USA program requires the award recipient to closely oversee planning details and facilitate communication among the various stakeholders in the program. Proposals should reflect a practical understanding of global issues, and demonstrate sensitivity to cultural, political, economic, and social differences in regions where tour groups may perform.

The award recipient will work with ECA to: develop a transparent and competitive process for selecting between 6-8 U.S. dance schools, companies or non-profit organizations; work closely with ECA and U.S. embassies abroad to customize, implement and manage 6-8 exchange projects lasting up to four weeks in designated priority countries; develop and organize pre-departure briefings; create educational materials to provide historical and artistic context for audiences and workshop participants (including the general public); evaluate the individual projects and overall program effectiveness; and plan and coordinate DanceMotion USA marketing and social media initiatives.

Each exchange project will pair a selected U.S. dance company, school or non-profit organization with an international counterpart identified by the U.S. mission. Although each project may last up to 4-weeks, a typical model will include 10-14 days for the American and overseas partners to work in the U.S. and 10-14 days for the project partners to work in the overseas company's home country. Project components could include public workshops, master classes, lecture-demonstrations, outreach activities and interaction with local school groups, in addition to a public performance that could occur in a wide variety of venues. Added outcomes of the exchanges could be capacity building, youth leadership development and teacher workshops. Proposals should include a sample program schedule for the total 4-weeks of the exchange.

Each exchange project will culminate in a final collaborative community engagement project that could include but will not be limited to a new dance curriculum, a collaborative dance performance at a festival, a distance learning and/or virtual dance project that will further the impact of the exchange project activities. The final engagement project will highlight dance schools, companies or non-profit organizations as vibrant contributors to the economic, educational and creative life of their communities.

Exchange projects are expected to yield the following outcomes:

- 1) The U.S. and overseas dance company, school or non-profit organization that are paired together will build partnerships that could be sustained beyond the FY 2017 cycle of DanceMotion USA and continue to illustrate and further policy issues through dance;
- 2) The selected U.S. and overseas DanceMotion USA schools, companies or non-profit organizations will engage local arts and educational organizations and communities through unique collaborative program activities and the culminating final project component;
- 3) U.S. and overseas dance pairs will expand their discussions, lecture demonstrations and participation in media events to address the role of dance in cultural diplomacy, promoting awareness of social issues and/or fostering mutual understanding between the U.S. and other countries;
- 4) Foreign workshop participants will further their understanding of American society, U.S. arts entrepreneurship and U.S. business cultures;

- 5) Younger overseas audiences from underserved communities will expand their interactions with American artists and deepen their understanding of American society; and
- 6) Foreign students and community groups will have opportunities to share their own artistic traditions, specifically dance, with the American dance companies and schools and their U.S. communities.

**A.2.b Participants:** The paired U.S. and overseas dance schools, companies or non-profit organizations may include up to 16 dancers (8 U.S. dancers and 8 overseas dancers) in addition to a school administrator or company manager. Selected U.S. and overseas companies and/or schools should represent the diversity of the overseas country and U.S. society and culture. The range of eligible dance genres includes but is not limited to contemporary, hip hop, ballet and/or Broadway.

American participants should be professional dancers who are U.S. citizens and at least 19 years old; demonstrate the highest artistic, performance and teaching abilities; be conversant with broader aspects of contemporary American society and culture; and be adaptable to rigorous teaching and performing schedules in regions of the world where travel and performance situations may be difficult. DanceMotion USA partners will be expected to conduct or participate in master classes, lectures, workshops, impromptu choreography sessions, radio and TV appearances, performances, and other activities with local cultural institutions, dancers, media, and students. The selected professional dance schools or companies must represent the diversity, achievement and artistic merit of the American dance community. Expertise with community outreach/educational programs and overseas experience will be included in the dance company selection criteria.

Foreign participants from the designated overseas countries, who will be members of the schools or companies nominated and vetted by U.S. embassies and consulates, must be at least 19 years old, and must travel to the United States on J-1 visas. Please see separate section D.3h. for ECA's J-1 visa requirements.

Both the U.S. dancers and the foreign workshop participants and audiences should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability. Priority audiences and workshop participants are those who do not have regular access to American cultural performances, artists, teaching methods and/or other Department of State public diplomacy programs.

**A.2.c Program Dates:** It is anticipated that this Cooperative Agreement will begin on or about **September 1, 2017** and end on or about **December 31, 2019**. Each of the projects may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. embassies. The orientations for the U.S. and overseas dance companies or schools should be scheduled far enough in advance for the participants to be fully prepared for their rigorous exchange projects. Proposals will need to contain a detailed time line annotating dates of each program component.

**A.2.d Program Guidelines:** Proposals must provide a detailed and comprehensive narrative describing the objectives of the program. Please see the attached DanceMotion USA POGI document for application submission requirements. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in this NOFO. **The accompanying POGI provides program-specific guidelines that proposals must address fully.**

### **A.3 Overview: Theme 2: Film (American Film Showcase)**

Under this Cooperative Agreement the successful applicant will administer, design and implement the FY2017 American Film Showcase (AFS) season in close consultation with ECA and U.S. embassies. AFS will tour film programs to approximately 35-45 ECA-designated countries and last approximately 5-10 days. The programs will be comprised of a collection of approximately 50-60 award-winning feature length and short documentaries; approximately 5-10 independent narrative films; and approximately 5-10 television and web-based episodic programs organized by strategic priority themes. Approximately 70-90 envoys (to include experts such as writers, producers, directors, editors, cinematographers ) will travel to screen and discuss the films and conduct lectures, workshops, and master classes on a variety of topics including but not limited to filmmaking, short-form media, story-telling, scriptwriting, cinematography, marketing, distribution and funding, animation techniques and computer animation, digital technology, cell-phone and web-based storytelling, other forms of emergent media, and the creative use of social media.

The FY2017 program will include an additional three to five workshops that can be part of or independent from traditional AFS overseas program tours, and can take place in participating countries, regionally, or in the United States. The workshops can focus on all technical aspects of film/television production or more emergent digital media to empower storytellers in the burgeoning field of user-generated content to reach youth. The international workshop participants will be eligible to apply for micro-grants to support follow-on projects. The FY2017 program may also include approximately 3-5 film programs with non-AFS films, such as first-run or newly released films, to serve high priority embassies.

**A.3.a Program Design:** In a cooperative agreement, ECA/PE/C/CU is substantially involved in program activities above and beyond routine monitoring. These activities and the roles and responsibilities of the Department and your organization are outlined in the attached American Film Showcase POGI.

ECA's American Film Showcase program requires the successful applicant to administer, design and implement an extensive touring film engagement program to numerous countries. All participating embassies will be selected by ECA. Proposals should reflect a practical understanding of global issues, and demonstrate sensitivity to cultural, political, economic and social differences in regions where AFS may tour. The award recipient will work in consultation with ECA to develop and to implement American Film Showcase. The award recipient will work closely with ECA and U.S. embassies overseas to customize approximately 35-45 programs. AFS showcases American visual

media arts such as documentary, animated and feature films, television programs, gaming and digital content. AFS programs will include screenings at international venues, including U.S. embassy-organized events and or U.S. embassy-supported international documentary and feature festivals and workshops, master classes, lectures, and other educational outreach activities designed for a wide variety of audiences, with a focus on younger and underserved audiences. Special attention should be given to describing the applicant's experience with planning and implementing complex and logistical undertaking overseas. Please include a sample program schedule.

Documentaries, short and long form, are the primary focus of the Showcase because they can inspire critical discussions of difficult topics and create mutual respect and understanding through shared challenges. The Showcase documentaries should address a wide array of compelling themes and reflect contemporary U.S. and historically relevant topics that highlight American society and culture. Films/programs should reveal nuanced portraits of Americans in their life in the United States and as global citizens. These themes explored in the films should support foreign policy priorities.

All applicants should demonstrate sufficient experience successfully exhibiting, distributing and otherwise promoting American independent documentaries and narrative film per the Institutional Capacity/Institution's Record/Ability review criterion in the POGI. They also should demonstrate extensive knowledge of independent filmmaking, especially the documentary field, both in the United States and overseas. Applicants should have a demonstrated and renowned track record in independent film and narrative film programming. The applicant should demonstrate developed networks with a wide circle of film professionals. An applicant should also have a demonstrative curatorial experience to source award-winning films and possess institutional capacity, depth, reach, and renown necessary to plan and curate a highly complex film program that has demanding logistics, complex schedules and travel pressures.

Successful applicants will incorporate virtual exchange components into AFS including but not limited to interactive platforms for discussion, instruction, collaboration, cloud filmmaking, virtual exhibition, and continued dialogue. This virtual platform could also allow for engagement when in-country travel is not possible. AFS program design should reflect creative means to continue these cultural connections following an in-country program including creating a virtual exhibition space for emerging foreign filmmakers to share and show their stories.

Successful applicants will also develop approximately five additional enhanced film programs for select AFS countries and regions for follow on engagement and professional development. These tailored programs would meet continued needs from U.S. embassies to further cultural engagement and professional development for international filmmakers and film communities and, when appropriate, related Cultural Programs Division alumni. These programs could be in the form of workshops, master classes, symposia, short term residencies, virtual platforms, or participation and exhibition in film festivals, and will focus on such areas, but not limited to, film directing, film financing, marketing and distribution, film producing, editing,



scriptwriting, digital storytelling, cinematography, music composition, film advocacy, entrepreneurship and film, and could also include collaborative story telling projects. These enhanced film programs could take place in AFS countries or in the United States. All programs will be designed in consultation with ECA.

Projects are expected to yield the following outcomes:

- 1) Advance dialogue and shared cultural connections through touring film exchange programs.
- 2) Support U.S. foreign policy goals, reaching younger, underserved audiences through community engagement activities, including workshops and master classes.
- 3) Further understanding of American independent filmmaking and empower emerging filmmakers in foreign countries.
- 4) Create lasting connections with AFS filmmakers and film envoys and foreign emerging filmmakers and AFS participants through unique collaborative program activities.
- 5) Foster creative space for foreign filmmakers, students and community groups to share their own artistic traditions, specifically through film and other story telling forms, with the visiting film envoys.
- 6) Enhance America's global competitiveness by sharing expertise and incubating creative markets.

**A.3.b Participants:** American participants must be professional filmmakers and educators who are U.S. citizens and at least 21 years of age; demonstrate the highest artistic and technical expertise, teaching abilities; be dedicated to interactive educational activities targeting various age groups and filmmaking abilities; have a strong interest in international cultural exchange; be conversant with broader aspects of contemporary American society and culture; be conversant with the other films in the collection as well as their own; and be adaptable to unescorted rigorous touring through regions where travel and performance situations may be difficult. Foreign participants from the ECA designated overseas countries who participate in any U.S. workshop portion of AFS will be nominated and vetted by our overseas embassies. All foreign participants must be at least 21 years of age and must travel to the United States on the J-1 visa. Please see separate section D.3.h for ECA's J-1 visa requirements. Both U.S. and foreign participants should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

**A.3.c Program Dates:** It is anticipated that this cooperative agreement will begin on or about **September 1, 2017** and end on or about **December 31, 2019**. Each of the overseas tours may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. embassies. The AFS orientation for filmmakers and film experts should be scheduled far enough in advance for the participants to be fully prepared for their rigorous overseas programs. Proposals will need to contain a detailed time line annotating dates of each program component.

**A.3.d Program Guidelines:** Proposals must provide a detailed and comprehensive narrative and budget describing the objectives of the program. **The accompanying POGI provides program-specific guidelines that proposals must address fully.** Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in the American Film Showcase POGI.

**A.4 Overview: Theme 3: Music (American Music Abroad)**

Under this Cooperative Agreement, the successful applicant will design and implement the FY2017 American Music Abroad (AMA) program in close consultation with ECA and U.S. embassies. AMA is an international exchange program designed to broadly represent the excellence and diversity of American music overseas and to engage people and audiences overseas that do not normally have access to American cultural performances or American artists. The program will consist of approximately 10-15 tours for a select number of professional American musical ensembles to at least 30 countries from all geographical regions as determined by ECA in consultation with State Department Regional Bureaus and based on U.S. government foreign policy priorities. The program incorporates artistic collaboration, professional development, and outreach to youth and underserved communities overseas. Ensembles chosen for this program must demonstrate high artistic ability, demonstrate a strong commitment to education, collaboration, and exchange activities, and reflect the diversity of America and American music. The FY2017 American Music Abroad program must include in each country a collaborative project between American musical ensembles and foreign musicians, and should include post-tour follow-on activities to further encourage sustained relationships and collaboration.

**A.4.a Program Design:** In a cooperative agreement, ECA/PE/C/CU is substantially involved in program activities above and beyond routine monitoring. These activities and the roles and responsibilities of the Department and your organization are outlined in the attached American Music Abroad POGI.

ECA's American Music Abroad program requires the successful applicant to capably oversee five essential elements of the program:

1. **Select American musical ensembles to present a balanced slate of genres and diversity.** Successful applicants will recruit and select musical ensembles using a nationwide, open call to American musicians geared to final competitive selection by an independent panel that culminates in a diverse slate of music ensembles representing the broadest possible diversity of American musical genres. Proposals should include a sample audition plan and a balanced slate of ensembles. Some examples of American music genres include, but are not limited to, contemporary urban music, hip hop, rock and roll, jazz and American roots music like country and western, bluegrass, zydeco, Cajun, and folk. Proposals should demonstrate a strong understanding of both American and international musical traditions.
2. **Conduct pre-tour training and program orientation, including country briefings.** Successful applicants will develop pre-tour training and orientation for ensembles that should include speakers and workshops drawing from topics such

as but not limited to: leading a workshop, working with social and traditional media, and cultural diplomacy and outreach. Proposals should include a sample orientation and training plan for ensembles with suggested speakers and topics, and a sample plan for pre-tour country briefings.

3. **Develop, manage and implement complex and multi-faceted tours.** ECA, together with the State Department Regional Bureaus, will identify at least 30 participating countries from all six geographic regions. Each of the 10-15 tours will be approximately two to three weeks in length, and will include one to three countries. All ensembles must be partnered with an international musician, music ensemble, or music school/music student group as part of the program, and create a collaborative performance, outreach project, or video, in each country. (Collaborating foreign local groups or individual musicians may be eligible to receive a participation fee based on local per diem rates, if the budget allows.) The successful applicant will describe strategies for including the broadest and largest audiences while ensuring substantive and effective programming. Priority audiences are those who do not have regular access to American cultural performances, artists, teaching methods, and/or other Department of State public diplomacy programs, and include young people, women and those living in under-served communities. The successful applicant should also incorporate digital media and innovative technologies into a well-developed public relations strategy for each tour. Proposals should include a detailed sample tour schedule and media plan. The successful applicant will also provide the full array of the programming logistics, including all international travel arrangements, providing for the well-being of participants, ensuring all visa and immunization, and insurance requirements are met, finalizing daily schedules, and monitoring the day-to-day activities to prevent and/or manage any issues or complications that may arise. Proposals should describe briefly how the applicant would handle all of the above, as well as deal successfully with international travel complications.
4. **Support post-tour follow-on activities.** The successful applicant will also plan for post-tour follow-on activities to further encourage sustained relationships and collaboration between American participants and their local foreign collaborators. Proposals should describe a post-tour engagement plan, which may include competitively awarded micro-grants to program alumni if the budget allows. In the event that sub-awards are issued, ECA reserves the right to approve the final selected projects and should receive follow on reporting from the recipient concerning the participants and their projects. Following are examples of possible follow on project types:
  - a. Virtual collaboration on a music project with foreign artists or organizations to benefit foreign non-profits worked with while on tour;
  - b. Bring a foreign collaborating musician to the U.S. to collaborate and perform with the American alumni ensemble;
  - c. Several follow-up workshops via Skype with participants of the foreign partner institution;
  - d. Donate musical instruments to a foreign institution to assist underserved musicians or music students;
  - e. Other projects which benefit the sustained relationship-building and

collaboration between American alumni and foreign musicians, etc.

5. **Monitor and evaluate all program components, conduct post-tour reporting and follow-up.** The successful applicant will design and implement a monitoring and evaluation plan that assesses the impact of the program and assists ensembles with follow-on program activities.

Proposals must detail how the applicant will manage each of these elements and should reflect a practical understanding of global issues, while demonstrating sensitivity to cultural, political, economic and social differences in regions where tour groups may perform. Successful applicants will also demonstrate a good understanding of logistical issues and commitment to exchanges. ECA welcomes innovative and creative approaches to programming. All elements of the program design will be developed in collaboration with ECA and subject to ECA approval. The successful applicant must be highly responsive in coordinating with ECA and U.S. embassies.

Projects are expected to yield the following outcomes:

- 1) Build cross-cultural understanding through effective and creative people-to-people programs – using music to create new avenues of communication and explore the commonalities between Americans and people from around the world;
- 2) Support U.S. foreign policy goals, especially youth and women’s empowerment through community engagement activities, including workshops and master classes;
- 3) Create lasting connections between American and foreign musicians through collaborative program activities and follow-on projects;
- 4) Increase foreign participants’ and young foreign audiences’ appreciation of the excellence and diversity of American music, society, and culture;
- 5) Enhance U.S. global competitiveness through participants’ new understanding of other cultures and international creative markets.

**A.4.b Participants:** American participants should be professional musicians and educators who are U.S. citizens and at least 18 years of age; demonstrate the highest artistic, performance, and teaching abilities; be dedicated to interactive educational activities targeting various age groups and musical abilities; have a strong interest in intercultural exchange; be conversant with broader aspects of contemporary American society and culture; be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult; and represent the diversity of America and American music. The successful applicant and our embassy colleagues will be encouraged to especially seek women artists to participate in both sections of this project. Foreign collaborating musicians will be nominated and vetted by our overseas posts. Both U.S. and foreign participants should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

**A.4.c Program Dates:** It is anticipated that this Cooperative Agreement will begin on or about **September 1, 2017** and end on or about **December 31, 2019**. Each of the two to three week overseas tours may begin at a time that is mutually agreed upon by ECA,

the recipient and the U.S. embassies. Proposals will need to contain a detailed time line annotating dates of each program component.

**A.4.d Program Guidelines:** Proposals must provide a detailed and comprehensive narrative and budget describing the objectives of the program. Please see the attached Program Objectives, Goals, and Implementation (POGI) document for application submission requirements. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in the American Music Abroad POGI. **The accompanying POGI provides program-specific guidelines that proposals must address fully.**

#### **A.5 Overview: Theme 4: Music (OneBeat)**

Under this Cooperative Agreement the successful applicant will administer, design and implement the FY 2017 OneBeat cycles in close consultation with ECA. OneBeat advances foreign policy priorities by engaging youth ‘influencers’ from strategically significant countries in an arts-based musical exchange where socially engaged musicians from around the world participate in a residency and touring program, creating collaborative music and engaging with local audiences. OneBeat is an incubator for music social entrepreneurship and engagement that promotes resilient civil societies, free expression, youth engagement, women’s empowerment, and technology by bringing international and U.S. musicians ages 19-35 together to collaborate, perform, record and lead social entrepreneurial projects that make positive impacts on local and global communities. OneBeat employs music creation as a potent form of cultural diplomacy designed to illustrate democratic values inherent in improvisational and collaborative music-making.

ECA welcomes innovative and creative approaches to programming, which:

- offer coherent approaches to developing and energizing the artistic talents and skills of the participants by providing them with instructive and informative experiences in their art form (activities include, but are not limited to master classes, workshops, lectures, demonstrations, group work, impromptu play, jam sessions, recording sessions, and attendance at performances);
- foster creative space for OneBeat fellows to share their artistic traditions;
- use new media to enhance and extend the impact and richness of the program through social media, video and audio documentation, online collaborations and educational programming among other activities;
- provide mentoring by and exposure to well-respected American and international artists, diverse cultural organizations and productions;
- provide opportunities for educational outreach to audiences and students;
- foster creative musical collaborations, cohesion and open dialogue between the participants and their professional peers;
- engage with diverse publics, including at-risk youth, women and other priority audiences through non-profit public performance and/or presentations;

- visit multiple arts organizations and cities to present a diverse view of music, musicians, music professionals, creative economies; and
- establish a basis for sustaining professional networks and relationships.

**A.5.a. Program Design:** The successful applicant must demonstrate how the following objectives listed below will be achieved and the proposal narrative should provide detailed information on major program activities to be undertaken.

1. **OneBeat US:** The FY2017 award will support the program development, management and administration of two U.S.-based month-long residencies and tours for approximately 20 international musicians and five American musicians each, ages 19-35. OneBeat US will consist of musicians representing contemporary genres (including but not limited to urban, hip-hop, roots, rock, electronic, and world music) and music professionals (including but not limited to composers, producers, arrangers, songwriters, and DJs) from countries designated by ECA. The participants will visit the United States in specially designed group programs organized in consultation with ECA's program office. Participant composition should reflect an emphasis on musicians and lend itself to interesting musical collaborations and cohesive professional ensembles.
2. **OneBeat Abroad:** The FY 2017 program will develop two overseas programs that complement the OneBeat US model in countries determined by ECA. Each proposed program will be approximately ten days, include approximately five Americans and ten international musicians, draw upon the OneBeat alumni base, and extend outreach to young and diverse audiences in the featured country. The overseas programs will support ECA's efforts to engage program alumni to promote creative economies and civil society by encouraging creative leaders to connect and develop innovative ideas to foster peaceful and harmonious societies. Possible program activities may include, but are not limited to, developing and supporting follow-on projects developed by OneBeat alumni, conducting workshops with priority audiences for the Public Affairs Sections (PAS) at U.S. missions, or developing a regional OneBeat that builds on the growing alumni network.

In a cooperative agreement, **ECA/PE/C/CU** is substantially involved in program activities above and beyond routine monitoring. These activities and the roles and responsibilities of the Department and your organization are outlined in the attached OneBeat POGI.

**A.5.b Participants:** The award will support approximately 80 participants overall. Fellows must be between 19-35 years of age, demonstrate high artistic abilities and professional performance experience, a commitment to engage with their community through their art, promise in solo and ensemble performance (as appropriate), commitment to teaching and to their craft, and be conversant with broader aspects of society, their home culture and artistic patrimony. Fellows should be prepared to conduct or participate in master classes, lecture demonstrations, workshops, impromptu sessions, media outreach, and educational activities with peers, students, and general audiences.

They should also be adaptable to performance in situations of varying infrastructure and sophistication.

**A.5.c Program Dates:** It is anticipated that this cooperative agreement will begin on or about **September 1, 2017** and end on or about **December 31, 2019**. Each of the U.S.-based programs and the overseas program may begin at a time that is mutually agreed upon by ECA, the award recipient and the U.S. embassies. Proposals will need to contain a detailed time line proposing dates of each program component.

**A.5.d Program Guidelines:** The proposal submitted must demonstrate how these activities/objectives will be met, describing the program in a convincing and comprehensive manner, with an eye towards artistic collaboration, professional development, innovation, new media, and provide detailed information on major program activities to be undertaken. The proposal should also describe how audio and video documentation will be incorporated into the diverse program elements.

The award recipient is responsible for all components of the program outlined in this solicitation, and must inform the ECA program office of its progress at each stage of the project's implementation in a timely fashion. All materials and correspondence related to the program will acknowledge this as a program of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. The Bureau will retain copyright use of and be allowed to distribute materials related to this program as it sees fit. Proposals must provide a detailed and comprehensive narrative describing the objectives of the program. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in the OneBeat POGI.

**B. Federal Award Information:**

**Type of Award:** Cooperative Agreement. ECA's level of involvement in this program is listed under A. Program Design.

**Fiscal Year Funds:** FY2017

**Approximate Total Funding:** \$5,430,000, pending the availability of FY 2017 funds.

**Approximate Number of Awards:** 4

**Approximate Average Award:** \$900,000 (DanceMotion USA); \$1,750,000 (American Film Showcase); \$1,340,000 (American Music Abroad); \$1,440,000 (OneBeat), pending the availability of FY 2017 funds.

**Floor of Award Range:** *None*

**Ceiling of Award Range:** \$900,000 (DanceMotion USA); \$1,750,000 (American Film Showcase); \$1,340,000 (American Music Abroad); \$1,440,000 (OneBeat), pending the availability of FY 2017 funds.

**Anticipated Award Date:** Pending the availability of funds, September 1, 2017.

**Anticipated Project Completion Date:** December 31, 2019.

**Additional Information:** Pending successful implementation of this program and the availability of funds in subsequent fiscal years, it is ECA's intent to renew the cooperative agreement under each theme for two additional consecutive fiscal years, before openly competing it again.

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### **C. Eligibility Information:**

**C.1. Eligible applicants:** Applications may be submitted by U.S. public and private non-profit organizations meeting the provisions described in Internal Revenue Code section 26 USC 501(c)(3).

**C.2. Cost Sharing or Matching Funds:** There is no minimum or maximum percentage required for this competition. However, the Bureau encourages applicants to provide maximum levels of cost sharing and funding in support of its programs.

When cost sharing is offered, it is understood and agreed that the applicant must provide the amount of cost sharing as stipulated in its proposal and later included in an approved agreement. Cost sharing may be in the form of allowable direct or indirect costs. For accountability, you must maintain written records to support all costs which are claimed as your contribution, as well as costs to be paid by the Federal government. Such records are subject to audit. The basis for determining the value of cash and in-kind contributions must be in accordance with the Office of Management and Budget's Circular 2 CFR Parts 200 and 600, entitled the Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards. In the event you do not provide the minimum amount of cost sharing as stipulated in the approved budget, ECA's contribution will be reduced in like proportion.

### **C.3. Other Eligibility Requirements:**

- a.) Bureau grant guidelines require that organizations with less than four years of experience in conducting international exchanges be limited to \$130,000 in Bureau funding. ECA anticipates making four awards, in amounts of **\$900,000 (*DanceMotion USA*); \$1,750,000 (*American Film Showcase*); \$1,340,000 (*American Music Abroad*); and \$1,440,000 (*OneBeat*)** to support program and administrative costs required to implement each exchange program. Therefore, organizations with less than four years experience in conducting international exchanges are ineligible to apply under this competition.
- b.) Technical Eligibility: All proposals must comply with the requirements and guidelines listed in the NOFO and POGI or they will result in your proposal being declared technically ineligible and given no further consideration in the review process.



- Eligible applicants may not submit more than one proposal in this competition. If more than one proposal is received from the same applicant, all submissions will be declared technically ineligible and will receive no further consideration in the review process. **Please note:** Applicant organizations are defined by their legal name, and EIN number as stated on their completed SF-424 and additional supporting documentation outlined in the Proposal Submission Instructions (PSI) document.

#### **D. Application and Submission Information:**

Note: Please read the complete announcement before sending inquiries or submitting proposals. Once the NOFO deadline has passed, Bureau staff may not discuss this competition with applicants until the proposal review process has been completed.

##### **D.1 Contact Information to Request an Application Package:**

Please contact the *Cultural Programs Division, ECA/PE/C/CU, SA-5, 3<sup>rd</sup> Floor*, U.S. Department of State, 2200 C Street, NW, Washington, D.C. 20037, **202-632-6409(tel) and 202-632-9355 (fax)** [nelsonjg2@state.gov](mailto:nelsonjg2@state.gov) to request a Solicitation Package.

The Solicitation Package contains the Proposal Submission Instruction (PSI) document which consists of required application forms, and standard guidelines for proposal preparation.

It also contains the Project Objectives, Goals and Implementation (POGI) document, which provides specific information, award criteria and budget instructions tailored to this competition.

Please specify *the POC below under the appropriate theme* and refer to the Funding Opportunity Number located at the top of this announcement on all other inquiries and correspondence.

**Theme One: Dance (DanceMotionUSA):** Jill Staggs, (202) 632-6408; email: [staggsjj@state.gov](mailto:staggsjj@state.gov).

**Theme Two: Film (American Film Showcase):** Catherine Collins, (202) 632-9301; Fax: (202) 632-9355; email: [collinscs@state.gov](mailto:collinscs@state.gov).

**Theme Three: Music (American Music Abroad):** R. Lillian Dowe, (202) 632-2969; email: [dowerl@state.gov](mailto:dowerl@state.gov).

**Theme Four: Music (OneBeat):** Julia Gomez-Nelson, (202) 632-6409; email: [nelsonjg2@state.gov](mailto:nelsonjg2@state.gov).

##### **D.2. To Download a Solicitation Package Via Internet:**

The entire Solicitation Package may be downloaded from the Bureau's website at <http://eca.state.gov/organizational-funding> or from the Grants.gov website at <http://www.grants.gov>.

Please read all information before downloading.

**D.2a. Content and Form of Submission:** Applicants must follow all instructions in the Solicitation Package. The application should be submitted per the instructions under D.3p. "Application Deadline and Method of Submission" section below.

**D.3a.** You are required to have a Unique Entity Identifier (UEI) number to apply for a grant or cooperative agreement from the U.S. Government. This number is a nine-digit identification number, which uniquely identifies business entities. Obtaining a UEI number is easy and there is no charge. To obtain a UEI number, access <http://www.dnb.com> or call 1-866-705-5711. Please ensure that your UEI (DUNS) number is included in the appropriate box of the SF – 424 which is part of the formal application package.

**D.3b.** All proposals must contain an executive summary, proposal narrative and budget.

Please Refer to the Solicitation Package. It contains the mandatory Proposal Submission Instructions (PSI) document and the *individual Project Objectives, Goals and Implementation (POGI) documents for the DanceMotionUSA, American Film Showcase, American Music Abroad, and OneBeat themes* for additional formatting and technical requirements.

**D.3c.** All federal award applicants must be registered in the System for Award Management (SAM) database in order to submit a proposal in response to an open competition on Grants.gov.

All federal award recipients must maintain current registrations in the SAM database. Recipients must maintain accurate and up-to-date information in [www.SAM.gov](http://www.SAM.gov) until all program and financial activity and reporting have been completed. Recipients must review and update the information at least annually after the initial registration and more frequently if required information changes or another award is granted. There is no cost associated with registering or updating SAM.gov accounts. Failure to register in SAM.gov will render applicants ineligible to receive funding.

**D.3d.** You must have nonprofit status with the IRS at the time of application.

**Please note:** Effective January 7, 2009, all applicants for ECA federal assistance awards must include in their application the names of directors and/or senior executives (current officers, trustees, and key employees, regardless of amount of compensation). In fulfilling this requirement, applicants must submit information in one of the following ways:

- 1) Those who file Internal Revenue Service Form 990, "Return of Organization Exempt From Income Tax," must include a copy of relevant portions of this form.
- 2) Those who do not file IRS Form 990 must submit information above in the format of their choice.

**D.3e.** In addition to final program reporting requirements, award recipients will also be required to submit a one-page document, derived from their program reports, listing and describing their grant activities. For award recipients, the names of directors and/or senior executives (current officers, trustees, and key employees), as well as the one-page description of grant activities, will be transmitted by the State Department to OMB, along with other information required by the Federal Funding Accountability and Transparency Act (FFATA), and will be made available to the public by the Office of Management and Budget on its USASpending.gov website as part of ECA's FFATA reporting requirements.

**D.3f.** If your organization is a private nonprofit which has not received a grant or cooperative agreement from ECA in the past three years, or if your organization received nonprofit status from the IRS within the past four years, you must submit the necessary documentation to verify nonprofit status as directed in the PSI document. Failure to do so will cause your proposal to be declared technically ineligible.

**D.3g.** All ECA awards recipient organizations must be registered with GrantSolutions by accessing [www.GrantSolutions.gov](http://www.GrantSolutions.gov). To register as a first time user of GrantSolutions, please scroll to the bottom of the home page and click "Getting Started-Request a User Account" at <http://home.grantsolutions.gov/home/home/customer-support/getting-started/>. Organizations that have previously used GrantSolutions do not need to register again. If the organization is not able to access the system, please contact GrantSolutions.gov Help Desk for help in gaining access.

Support for Grantee Organizations is available from 8 AM – 6 PM EST, Monday – Friday and can be reached at [help@grantsolutions.gov](mailto:help@grantsolutions.gov) or 1-866-577-0771.

Please take into consideration the following information when preparing your proposal narrative:

**D.3h. ADHERENCE TO ALL REGULATIONS GOVERNING THE J VISA**

The Office of Citizen Exchanges of the Bureau of Educational and Cultural Affairs is the official program sponsor of the exchange program covered by this NOFO, and an employee of the Bureau will be the "Responsible Officer" for the program under the terms of 22 CFR 62, which covers the administration of the Exchange Visitor Program (J visa program). Under the terms of 22 CFR 62, organizations receiving awards (either a grant or cooperative agreement) under this NOFO will be third parties "cooperating with or assisting the sponsor in the conduct of the sponsor's program." The actions of recipient organizations shall be "imputed to the sponsor in evaluating the sponsor's compliance with" 22 CFR 62. Therefore, the Bureau expects that any organization

receiving an award under this competition will render all assistance necessary to enable the Bureau to fully comply with 22 CFR 62 et seq.

The Bureau of Educational and Cultural Affairs places critically important emphases on the secure and proper administration of Exchange Visitor (J visa) Programs and adherence by recipient organizations and program participants to all regulations governing the J visa program status. Therefore, proposals should explicitly state in writing that the applicant is prepared to assist the Bureau in meeting all requirements governing the administration of Exchange Visitor Programs as set forth in 22 CFR 62. If your organization has experience as a designated Exchange Visitor Program Sponsor, the applicant should discuss their record of compliance with 22 CFR 62 et. seq., including the oversight of their Responsible Officers and Alternate Responsible Officers, screening and selection of program participants, provision of pre-arrival information and orientation to participants, monitoring of participants, proper maintenance and security of forms, record-keeping, reporting and other requirements.

The Office of Citizen Exchanges of ECA will be responsible for issuing DS-2019 forms to participants in this program.

A copy of the complete regulations governing the administration of Exchange Visitor (J) programs is available at <http://j1visa.state.gov> or from:

Office of Designation, Private Sector Programs Division  
U.S. Department of State  
SA-44, Suite 668  
301 4<sup>th</sup> Street, SW  
Washington, DC 20547

Please refer to Solicitation Package for further information.

### **D.3i. Diversity, Freedom and Democracy Guidelines**

Pursuant to the Bureau's authorizing legislation, programs must maintain a non-political character and should be balanced and representative of the diversity of political, social and cultural life in the United States and abroad. 'Diversity' should be interpreted in the broadest sense and encompass differences including race, color, national origin, sex, age, religion, geographic location, socio-economic status, disability, sexual orientation or gender identity. Proposals should demonstrate how diversity will enhance the program's goals and objectives and the participants' exchange experience. Please refer to the review criteria under the 'Support of Diversity' section of this document as well as the DIVERSITY, FREEDOM AND DEMOCRACY section in the "Proposal Submission Instructions" document for specific suggestions on incorporating diversity into the total proposal.

Public Law 104-319 provides that "in carrying out programs of educational and cultural exchange in countries whose people do not fully enjoy freedom and democracy," the Bureau "shall take appropriate steps to provide opportunities for participation in such

programs to human rights and democracy leaders of such countries." Public Law 106 - 113 requires that the governments of the countries described above do not have inappropriate influence in the selection process. Proposals should reflect advancement of these goals in their program contents, to the full extent deemed feasible.

### **D.3j. Program Monitoring and Evaluation**

Proposals must include a plan to monitor and evaluate the project's success, both as the activities unfold and at the end of the program. The Bureau recommends that your proposal include a draft survey questionnaire or other technique plus a description of a methodology to use to link outcomes to original project objectives. The Bureau expects that the recipient organization will track participants or partners and be able to respond to key evaluation questions, including satisfaction with the program, learning as a result of the program, changes in behavior as a result of the program, and effects of the program on institutions (institutions in which participants work or partner institutions). The evaluation plan should include indicators that measure gains in mutual understanding as well as substantive knowledge.

Successful monitoring and evaluation depend heavily on setting clear goals and outcomes at the outset of a program. Your evaluation plan should include a description of your project's objectives, your anticipated project outcomes, and how and when you intend to measure these outcomes (performance indicators). The more that outcomes are "smart" (specific, measurable, attainable, results-oriented, and placed in a reasonable time frame), the easier it will be to conduct the evaluation. You should also show how your project objectives link to the goals of the program described in this NOFO.

Your monitoring and evaluation plan should clearly distinguish between program outputs and outcomes. Outputs are products and services delivered, often stated as an amount. Output information is important to show the scope or size of project activities, but it cannot substitute for information about progress towards outcomes or the results achieved. Examples of outputs include the number of people trained or the number of seminars conducted. Outcomes, in contrast, represent specific results a project is intended to achieve and is usually measured as an extent of change. Findings on outputs and outcomes should both be reported, but the focus should be on outcomes.

We encourage you to assess the following four levels of outcomes, as they relate to the program goals set out in the NOFO (listed here in increasing order of importance):

1. **Participant satisfaction** with the program and exchange experience.
2. **Participant learning**, such as increased knowledge, aptitude, skills, and changed understanding and attitude. Learning includes both substantive (subject-specific) learning and mutual understanding.
3. **Participant behavior**, such as concrete actions to apply knowledge in work or community; greater participation and responsibility in civic organizations; interpretation and explanation of experiences and new knowledge gained; continued contacts between participants, community members, and others.

4. **Institutional changes**, such as increased collaboration and partnerships, policy reforms, new programming, and organizational improvements.

**Please note:** Consideration should be given to the appropriate timing of data collection for each level of outcome. For example, satisfaction is usually captured as a short-term outcome, whereas behavior and institutional changes are normally considered longer-term outcomes.

Overall, the quality of your monitoring and evaluation plan will be judged on how well it 1) specifies intended outcomes; 2) gives clear descriptions of how each outcome will be measured; 3) identifies when particular outcomes will be measured; and 4) provides a clear description of the data collection strategies for each outcome (i.e., surveys, interviews, or focus groups). (Please note that evaluation plans that deal only with the first level of outcomes [satisfaction] will be deemed less competitive under the present evaluation criteria.)

Recipient organizations will be required to provide reports analyzing their evaluation findings to the Bureau in their regular program reports. All data collected, including survey responses and contact information, must be maintained for a minimum of three years and provided to the Bureau upon request.

**D.3k. Virtual Exchange Component:** ECA welcomes innovative ideas on how organizations can leverage appropriate mobile and/or online technologies to maintain engagement among exchange participants, encourage project collaboration and widen participation in the overall project to a broader audience. ECA strongly encourages organizations submitting proposals in response to this solicitation to suggest one or more virtual exchange components to complement the in-person exchange. The virtual exchange component(s) could come before, during and/or after the physical exchange. The objective for the virtual exchange component(s), defined as technology-enabled, sustainable, people-to-people, cross-cultural exchanges, is to augment the impact of the in-person exchange described in this solicitation. ECA encourages organizations to propose virtual exchange ideas that take advantage of ECA's existing web and social networking platforms, including our International Exchange Alumni space. Virtual exchange components would be coordinated with and approved by the ECA program office and U.S. missions abroad on a project by project basis.

**D.3l. Communications Guidance for ECA Grant Recipients:** All ECA Grant Recipients must adhere to the requirements in [ECA's Communications Guidance](#) on the creation of program branding and attribution, websites, social media, and press.

**D.3m.** Please take the following information into consideration when preparing your budget:

**D.3n.** Applicants must submit SF-424A – “Budget Information – Non-Construction Programs” along with a comprehensive budget for the entire program. There must be a summary budget as well as breakdowns reflecting both administrative and program

budgets. Applicants may provide separate sub-budgets for each program component, phase, location, or activity to provide clarification.

**D.3o.** Allowable costs for each program are listed in the corresponding POGI for DanceMotionUSA, American Film Showcase, American Music Abroad, and OneBeat.

Please refer to the Solicitation Package for complete budget guidelines and formatting instructions.

**D.3p. Application Deadline and Method of Submission:**

Application Deadline Date: Monday, April 3, 2017

Method of Submission: Applications may only be submitted electronically through Grants.gov (<http://www.grants.gov>). Complete solicitation packages are available at Grants.gov in the “Find” portion of the system.

**PLEASE NOTE:** ECA bears no responsibility for applicant timeliness of submission or data errors resulting from transmission or conversion processes for proposals submitted via Grants.gov.

Please follow the instructions available in the ‘Get Started’ portion of the site (<http://www.grants.gov/web/grants/applicants/apply-for-grants.html>).

Several of the steps in the Grants.gov registration process could take several weeks. Therefore, applicants should check with appropriate staff within their organizations immediately after reviewing this NOFO to confirm or determine their registration status with Grants.gov.

Once registered, the amount of time it can take to upload an application will vary depending on a variety of factors including the size of the application and the speed of your internet connection. In addition, validation of an electronic submission via Grants.gov can take up to two business days.

Therefore, we strongly recommend that you not wait until the application deadline to begin the submission process through Grants.gov.

The Grants.gov website includes extensive information on all phases/aspects of the Grants.gov process, including an extensive section on frequently asked questions, located under the "For Applicants" section of the website. ECA strongly recommends that all potential applicants review thoroughly the Grants.gov website, well in advance of submitting a proposal through the Grants.gov system.

Direct all questions regarding Grants.gov registration and submission to:

Grants.gov Customer Support

Contact Center Phone: 800 -518-4726

Business Hours: 24 hours a day, 7 days a week; closed on federal holidays

Email: [support@grants.gov](mailto:support@grants.gov)

Applicants have until midnight (12:00 a.m.), Washington, DC time of the closing date to ensure that their entire application has been uploaded to the Grants.gov site. There are no exceptions to the above deadline. Applications uploaded to the site after midnight of the application deadline date will be automatically rejected by the Grants.gov system, and will be technically ineligible.

Please refer to the Grants.gov website, for definitions of various "application statuses" and the difference between a submission receipt and a submission validation. Applicants will receive a validation e-mail from Grants.gov upon the successful submission of an application. Again, validation of an electronic submission via Grants.gov can take up to two business days. Therefore, we strongly recommend that you not wait until the application deadline to begin the submission process through Grants.gov. ECA will not notify you upon receipt of electronic applications.

**It is the responsibility of all applicants submitting proposals via the Grants.gov web portal to ensure that proposals have been received by Grants.gov in their entirety, and ECA bears no responsibility for data errors resulting from transmission or conversion processes.**

**D.3q.** Intergovernmental Review of Applications: Executive Order 12372 does not apply to this program.

## **E. APPLICATION REVIEW INFORMATION**

The Bureau will review all proposals for technical eligibility. Proposals will be deemed ineligible if they do not fully adhere to the guidelines stated herein and in the Solicitation Package. All eligible proposals will be reviewed by the program office, as well as the Public Diplomacy section overseas and State Department regional bureaus, where appropriate. Eligible proposals will be subject to compliance with Federal and Bureau regulations and guidelines and forwarded to Bureau grant panels for advisory review. Proposals may also be reviewed by the Office of the Legal Adviser or by other Department elements. All awards will be assessed for risk prior to their issuance. Final funding decisions are at the discretion of the Department of State's Assistant Secretary for Educational and Cultural Affairs. Final technical authority for assistance awards resides with the Bureau's Grants Officer.

### **E.1. REVIEW CRITERIA**

Technically eligible applications will be competitively reviewed according to the criteria stated in the NOFO and the respective POGIs. These criteria are not rank ordered and all carry equal weight in the proposal evaluation.

**1. Quality of the program idea/program planning/follow-on activities:** Proposals should exhibit originality, substance, precision, and relevance to the Bureau's mission. Detailed agenda and relevant work plan should demonstrate substantive undertakings and logistical capacity. Agenda and plan should adhere to the program overview and



guidelines described above. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan. Proposals should provide a plan for continued follow-on activity (without Bureau support as applicable) ensuring that Bureau supported programs are not isolated events.

**2. Support of Diversity:** Proposals should show substantive support of the Bureau's policy on diversity. Proposals should demonstrate how diversity will be achieved in the different aspects of program administration and of program design, content and implementation, including individual grantee/participant recruitment, selection and placement. It is important that proposals have a clearly articulated diversity plan and not simply express general support for the concept of diversity. –

**3. Institutional Capacity/Institution's Record/Ability:** Proposed personnel and institutional resources should be adequate and appropriate to achieve the program or project's goals. Proposals should demonstrate an institutional record of successful exchange programs, including responsible fiscal management and full compliance with all reporting requirements for past Bureau awards (grants or cooperative agreements) as determined by Bureau Grants Staff. Applicants should demonstrate established reputations in a field or discipline related to the specific program themes. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants.

**4. Project Evaluation:** Proposals should include a plan to evaluate the activity's success, both as the activities unfold and at the end of the program. The Bureau recommends that the proposal include a draft survey questionnaire or other technique plus description of a methodology to use to link outcomes to original project objectives. Award-receiving organizations/institutions will be expected to submit intermediate reports after each project component is concluded or quarterly, whichever is less frequent.

**5. Cost-effectiveness:** The overhead and administrative components of the proposal, including salaries and honoraria, should be kept as low as possible. All other items should be necessary and appropriate.

## **F. Federal Award Administration Information**

### **F.1. Award Notices:**

Final awards cannot be made until funds have been appropriated by Congress, allocated and committed through internal Bureau procedures. Successful applicants will receive a Federal Assistance Award (FAA) from the Bureau's Grants Office. The FAA and the original proposal with subsequent modifications (if applicable) shall be the only binding authorizing document between the recipient and the U.S. Government. The FAA will be signed by an authorized Grants Officer, and transmitted to the recipient's responsible officer identified in the application.

Unsuccessful applicants will receive notification of the results of the application review from the ECA program office coordinating this competition.

The following additional requirements apply to this project:

***For assistance awards involving the Palestinian Authority, West Bank, and Gaza:***

All awards made under this competition must be executed according to all relevant U.S. laws and policies regarding assistance to the Palestinian Authority, and to the West Bank and Gaza. Organizations must consult with relevant Public Affairs Offices before entering into any formal arrangements or agreements with Palestinian organizations or institutions.

Note: To assure that planning for the inclusion of the Palestinian Authority complies with requirements, please contact (Julia Gomez-Nelson, 202-632-6409, [nelsonjg2@state.gov](mailto:nelsonjg2@state.gov)) for additional information.

***For assistance awards involving performance in a designated combat area please insert the following text:***

**SPECIAL PROVISION FOR PERFORMANCE IN A DESIGNATED COMBAT AREA AND FUTURE CONTINGENCY OPERATIONS (CURRENTLY IRAQ AND AFGHANISTAN)**

(Revised August 2014)

Each federal assistance award within areas of combat operations or future contingency operation, as designated by the Secretary of Defense (currently Iraq and Afghanistan), over \$150,000 or providing for performance over 30 days must be registered in the Department of Defense maintained Synchronized Pre-deployment and Operational Tracker (SPOT) system. Each federal assistance award shall be registered in SPOT before personnel deployment. The DoS SPOT Program Office can assist with entering awards in SPOT. Please send an email to [AQMops@state.gov](mailto:AQMops@state.gov) for information. Information on how to register in SPOT and how to report the total number of recipient personnel deploying under each award will be contained in a Special Provision within each assistance award.

Recipients that do not utilize personnel who are performing a private security function; or require access to U.S. facilities, services, or support can be entered through the SPOT aggregate functionality. Upon the award of a grant/and or cooperative agreement in a designated area of combat operations or future contingency operation (currently Iraq and Afghanistan), the Grants Officer or his/her designee will enter the following award information into SPOT to include (i) a brief description of the contract (to the extent consistent with security considerations); (ii) the total value of the contract; and (iii) whether the contract was awarded competitively. The Recipient should send updated deployment numbers for each award sent to the Grants Officer and his/her designee and the Department of State's SPOT program office on a quarterly basis as follows:

The Recipient is required to submit with the quarterly financial report submission information regarding the number of individuals receiving payment from the funds being

granted under this award. This report is due 30 days after the calendar year quarter and 90 days after the award period end date and also should be sent to AQMOps@state.gov with the subject line "SPOT Quarterly Report -- Award Number". The following information shall be provided:

1. Total number of individuals receiving payment from the funds being granted:
  - a. Total Number U.S. Personnel Deployed:
  - b. Total Number Host Country Personnel:
  - c. Total Third Country Personnel Deployed:

These reports should be sent to AQMOps@state.gov. The SPOT program office will enter the numbers into SPOT.

Recipients utilizing personnel who are performing a private security function; or require access to U.S. facilities, services, or support must be entered into SPOT individually with all required personal information. The Recipient organization will designate a SPOT administrator who will obtain a SPOT company administrator account. Recipients of federal assistance awards shall register personnel in SPOT before deployment, or if already operational in the designated operational area, register personnel upon becoming an employee under the award and maintain current data in SPOT. Procedures on how to register in SPOT will be provided by the Grants Officer and his/her designee.

Recipient performance may require the use of armed private security personnel. To the extent that such private security contractors (PSCs) are required, Recipients are required to ensure they adhere to Chief of Mission (COM) policies and procedures regarding the operation, oversight, and accountability of PSCs.

In a designated area of combat operations or future contingency operation, the term PSC includes any personnel providing protection of the personnel, facilities, property of a Recipient or sub-recipient at any level, or performing any other activity for which personnel are required to carry weapons in the performance of their duties.

As specific COM policies and procedures may differ in scope and applicability, recipients of federal assistance awards are advised to review post policies and procedures carefully in this regard and direct any questions to the Embassy Regional Security Office (RSO) via the Grants Officer Representative (GOR). Any exclusion to these policies must be granted by the COM via the RSO. COM policies and procedures may be obtained from the RSO via the GOR. Recipients of federal assistance awards are also advised that these policies and procedures may be amended from time to time at the post in response to changing circumstances.

## **F.2 Administrative and National Policy Requirements:**

Terms and Conditions for the Administration of ECA agreements include the following: Office of Management and Budget's Circular 2 CFR Parts 200 and 600, entitled the Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards (Effective December 26, 2014, replacing the previous circulars).

For a copy of the OMB circular cited, please contact the U.S. Government Publishing Office or download from the [www.ecfr.gov](http://www.ecfr.gov) website.

Please reference the following websites for additional information:

<http://www.whitehouse.gov/omb/grants>  
<https://www.statebuy.state.gov/fa/pages/home.aspx>

**F.3. Reporting Requirements:** You must provide ECA with an electronic copy of the following required reports:

*Mandatory:*

- 1.) Additional performance reports shall not be required more frequently than quarterly or, less frequently than annually. Annual reports shall be due 90 calendar days after the grant year; quarterly or semi-annual reports shall be due 30 days after the reporting period. (Frequency of these reports will be determined by the Grants Officer and Program Officer). A SF-PPR, "Performance Progress Report" Cover Sheet must be submitted with all programmatic reports and can be found here:  
[http://aopefa.a.state.gov/content.asp?content\\_id=20&menu\\_id=68](http://aopefa.a.state.gov/content.asp?content_id=20&menu_id=68). The complete report and supporting documentation must be uploaded by the Recipient as a *Grant Note* under the corresponding record for this Agreement in GrantSolutions.gov. For assistance, please contact the GrantSolutions Help Desk at 1 (866) 577-0771 (toll free for US callers) or by email at [help@grantsolutions.gov](mailto:help@grantsolutions.gov). The Federal Financial Report (FFR SF-425/SF-425a) must be submitted through the Payment Management System (PMS). The electronic version of the FFR can be accessed at: <http://www.dpm.psc.gov/>. Once a financial report has been approved by the Department, the Recipient must upload the approved report to [GrantSolutions.gov](http://Grantsolutions.gov), in the same manner specified for the programmatic reports. Failure to comply with these reporting requirements may jeopardize the Recipient's eligibility for future Agreements.
- 2.) A final program and financial report no more than 90 days after the expiration or termination of the award;
- 3.) A concise, one-page final program report summarizing program outcomes no more than 90 days after the expiration of the award. This report should be e-mailed to: [FFATAECA@state.gov](mailto:FFATAECA@state.gov). This one-page report will be transmitted to OMB, and be made available to the public via OMB's USAspending.gov website - as part of ECA's Federal Funding Accountability and Transparency Act (FFATA) reporting requirements.

Award recipients will be required to provide reports analyzing their evaluation findings to the Bureau in their regular program reports. (Please refer to D.3j. Program Monitoring and Evaluation information.)

All data collected, including survey responses and contact information, must be maintained for a minimum of three years and provided to the Bureau upon request.

**F.4. Program Data Requirements:**

Award recipients will be required to maintain specific data on program participants and activities in an electronically accessible database format that can be shared with the Bureau as required. At a minimum, the data must include the following:

- 1) Name, address, contact information and biographic sketch of all persons who travel internationally on funds provided by the agreement or who benefit from the award funding but do not travel.
- 2) Itineraries of international and domestic travel, providing dates of travel and cities in which any exchange experiences take place. Final schedules for in-country and U.S. activities must be received by the ECA Program Officer at least three work days prior to the official opening of the activity.

**G. Agency Contacts**

For questions about this announcement, contact the POC below under the appropriate theme:

**Theme One: Dance (DanceMotionUSA):** Jill Staggs, (202) 632-6408; email: [staggsjj@state.gov](mailto:staggsjj@state.gov).

**Theme Two: Film (American Film Showcase):** Catherine Collins, (202) 632-9301; Fax: (202) 632-9355; email: [collinscs@state.gov](mailto:collinscs@state.gov).

**Theme Three: Music (American Music Abroad):** R. Lillian Dowe, (202) 632-2969; email: [dowerl@state.gov](mailto:dowerl@state.gov).

**Theme Four: Music (OneBeat):** Julia Gomez-Nelson, (202) 632-6409; email: [nelsonjg2@state.gov](mailto:nelsonjg2@state.gov).

U.S. Department of State, *Cultural Programs Division, ECA/PE/C/CU, SA-5, 3<sup>rd</sup> Floor*, 2200 C Street, NW, Washington, DC 20037.

All correspondence with the Bureau concerning this NOFO should reference the title and funding opportunity number listed at the top of this solicitation.

Please read the complete announcement before sending inquiries or submitting proposals. Once the NOFO deadline has passed, Bureau staff may not discuss this competition with applicants until the proposal review process has been completed.

**H. Other Information:****Notice:**

The terms and conditions published in this NOFO are binding and may not be modified by any Bureau representative. Explanatory information provided by the Bureau that contradicts published language will not be binding. Issuance of the NOFO does not constitute an award commitment on the part of the Government. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and the availability of funds. Awards made will be subject to periodic reporting and evaluation requirements per section F3. Reporting Requirements above.

Mark Taplin  
Acting Assistant Secretary for Educational and Cultural Affairs  
U.S. Department of State

February 7, 2017

